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## CORRESPONDENCE.

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### EXCAVATIONS UPON THE AKROPOLIS AT ATHENS.

The excavations undertaken upon the Akropolis, toward the end of the year just closed, were begun near the Propylaia, and were carried along the massive poros-stone foundations of a long and narrow ancient building, extending against the outside wall of the Akropolis, already discovered by the French in 1879-80, but not fully exposed until now: the building probably belongs to the epoch of Perikles but its identity has not yet been established. The excavations have been carried to within fifteen paces of the Erechtheion, and have stopped at a cross-wall running at a right angle with that of the Akropolis. Among a large number of objects found, many being of great value, the following are the more important, and I have arranged them under the categories of bronzes, marbles, pottery, and inscriptions.

I. **BRONZES:** These, though numerous, are mostly formless scraps, but there are some animals, as lions, horses, etc.; a few winged human figures, with legs spread apart, in rapid flight; and two or three female figures: all of the most rude and primitive workmanship.

II. **MARBLES, ALL ARCHAIC:**—1. *Small bas-relief of a horse*, badly broken; head, legs and hind parts wanting; finely modelled, veins and muscles carefully executed; mane represented almost entirely with colors. —2. *Female fore-arm*, without hand. This fragment of an archaic female statue is one of the most interesting of the pieces found. About the wrist is clasped a round bracelet, and above this hangs a piece of himation, richly painted. This painting is preserved with remarkable distinctness: about the edge is a dark-brown, almost black, stripe, and the border so formed is cut, also with dark hues, into small quadrangular fields, about an inch and a half on each side; each of these fields has a red square within it, inside this square a circle of dark spots, inside this circle another dark square, and in the centre a very small red circle. The folds, falling in the characteristic rhythm of the labored archaic style, have a bright border of stripes: red, green, white and this dark-brown color, the brilliant red predominating.—3. *Female torso*, about 2½ feet high. The head was made of a separate piece and is lost. The dress

consists of a soft woollen chiton, buttoned together at the shoulder into short sleeves, and over this a carefully executed himation: the left hand holds the dress at the thigh in the archaic manner.—4. *Female statue*. The body of this statue, though somewhat larger, is an exact repetition of the one just described; probably they are from the same hand, and were set up side by side as parts of one and the same votive offering. The head, which was broken off when found, is adorned with a στεφάνη, back of which the hair was not indicated plastically, but painted upon the smoothly chiselled surface. In front of the *stephane* the hair falls in waves ending in a single row of cork-screw curls about the forehead. In the *stephane* itself are fastened ornamental ringlets of bronze. In the top of the head is an upright bar of bronze for the support of the umbrella-like disk, often copied in vase-paintings. The back-hair covers the neck and falls, in four long curls on either side, about the shoulders. The face bears a striking resemblance to the Athena of Aigina; the chin is exceptionally pointed; and the almond eyes and the archaic smile are prominent features. The epidermis is well preserved in its original smoothness, and it is, on the whole, a rather fine specimen of archaic sculpture.—5. *Equestrian statue*. Probably the most ancient work of its kind, but unfortunately much broken. Almost the whole of both legs, the head, and the arms are wanting. Of the horse the head and neck, the rump and many small pieces have been found. The statue is of a youth or, more exactly, a μελλέφυβος. It does not show all the stiffness of the earlier archaic sculptures, but evidently belongs to a time when they had begun to introduce a little softness and ease, though in this respect our statue is still much inferior to the so-called Strangford Apollon. This feeble attempt at softness of form is seen most plainly in the slight furrow marking the outlines of the stomach, instead of the usual harsh angles. The horse, as we always find animals at this time, is much better executed than the rider.—6. *Draped female statue of the Spes-type*. A large, well-preserved statue of the strictly archaic type. Only the feet and fore-arms are wanting; the nose is slightly injured. The hair is adorned with a στεφάνη and is arranged in unbroken waves about the forehead, combed back behind the ears, and falls in long curls about the shoulders. She wears three garments: over a fine woollen chiton, visible only at the breast, is thrown the himation, fastened lightly at the right shoulder and passed under the left arm; it reaches to her feet and is held in the left hand at the thigh; and over this is a short shawl-like mantle. The painting is well preserved. The chiton was red, the girdle green, and the border of the himation had stripes of green with somewhat indistinct decorations of red. The border of the chiton is a row of green spots with a red and green stripe on either side. The

folds which fall from the right arm, and those from the girdle to the left hand, are painted in a maeander of green and red. Besides this the whole dress is dotted with bright-green crosses.—7. *Small female statue.* Arms and feet are wanting. The features are quite beautiful, and the whole makes a pleasing impression. The hair is arranged just as in the preceding, but is much finer and more beautiful. The drapery is arranged upon the left side, but otherwise is like the preceding. No traces of painting remain.—8. *Small female statue.* Almost all of both arms and the feet are wanting. The workmanship is rough and primitive. The hair runs in three separate rows quite around the forehead, and back of these is laid in furrows toward the neck, falling in three curls on either side about the shoulders. Around the neck are only two creases to mark the chiton; there are no folds at all in the mantle above the breasts, and below this is an himation almost devoid of folds, held at the thigh in the right hand.—9. *Male torso.* The execution is hasty. The figure wears a mantle, painted red, covered, except on the right breast, by a long garment thrown over the left shoulder. The collar was painted with a maeander of green and red. Only a small part of the chiton is visible, at the right arm.—10. *Marble copy of a ξόανον.* Only the lower half has been found. Deep folds at the sides, and the ends of the girdle falling from the waist, divide the front into three parts; in the middle field are traces of a red stripe, in the outer fields vertical stripes of green. The right hand rested upon the side, and from the point of contact another slight fold runs to the bottom. The himation extends almost to the feet. About its border is a red stripe an inch in breadth, with green decorations, and above this is a red maeander. Just as represented in vase-paintings, this has no feet but a sort of basis not more than an inch thick, marked off by a deep groove.—11. *Fragment of a statue of Nike.* This is by far the finest piece among the recent discoveries, but, unfortunately, it consists of only the neck and the right half of the upper part. The hair, though still conventional, is more natural, and the folds in the drapery are arranged in excellent taste. The chiton was painted red, with a blue collar; on the mantle are scanty remains of red and green. Back of the shoulders are large holes for fitting on marble wings.—12. *Colossal female statue.* Both arms and the lower half are wanting. The head is adorned with a στεφάνη, behind which the surface is smooth and was probably painted. About the forehead the hair is arranged in three parallel rows of cork-screw curls. The eyes are the exceptional part: they consist of gems inserted in sockets (the right one is broken out), but what the stones are can not be determined with certainty until the statue is well cleaned. It is very beautiful, and the treatment of the rich drapery marks it as a work of the

ripe archaic period.—13. *Female statue*. Arms and legs are wanting. This statue is much more ancient than the one just described, and the proportions much less correct. This head, too, is decorated with a στεφάνη, and the hair was painted red. There are circular concave cavities for the eyeballs; and on close examination we find a small hole in each corner of the right eye, probably made for fastening the inserted eyeball.—14. *Female statue of Parian marble*. This fragment includes only the part from the neck to the waist. It seems to be an almost exact repetition of the so-called Hera of Samos, now in Paris. The dress appears to be only an himation thrown shawl-like about the shoulders and buttoned several times at the right arm. The left hand, which though broken off has been found, rested upon the breast, just as in the Paris copy, and holds between the thumb and first two fingers a pomegranate. These are probably duplicate copies of some famous work; perhaps the *Theodoros* of one of the inscriptions found was the author of both, and is identical with the famous Samian sculptor of that name (cf. Paus. VIII. xiv. 8; IX. xli. 1; X. xxxviii. 5; etc.: also, Mitchell, *History of Ancient Sculpture*, pp. 199, 200).

It is, of course, impossible to name all these statues. From the inscriptions found they would seem to be votive offerings; but whether they represent the divinities to whom they were set up, or the priests and priestesses, or the persons who set them up, there is no means of determining: several of them are evidently statues of Athena. They are all very ancient, and all, except the one characterized as Samian, belong to the so-called Delian school. They were probably buried where they were found, about the time the wall was built, that is, under Kimon. Something new is found almost every day, and these new additions to our comparatively scanty store of archaic sculptures are hailed with delight.

III. **POTTERY**: There have been but two or three vases found unbroken, and these were only small lekythoi of no special worth. There are bushels of pieces, but of little else than the black-figured vases of the earliest times, and none of the fine red-figured vases. The best pieces of this class are little *πινάκια*, votive offerings to some divinity. They are all small but one, and represent a great variety of scenes, as, for example, a woman washing clothes, a soldier standing in position of parade, etc. A very small fragment represents the birth of Athena: Zeus sits with his left hand extended before him, and from his head the goddess springs in full armor. The colors are peculiar: there is no black used, but the hair, the uncovered parts, except the faces, and parts of the dress are of a light blue, while the faces and other parts of the clothing are of a deep red. What has attracted more attention than anything else is a *πινάκιον* of this same kind, but much larger. It is about 2½ inches thick, and

somewhat more than two feet wide. The bottom is broken away, but its height was probably greater than its breadth. About the picture are drawn, as a frame, two lines, one black, the other a dark red. Inside this frame is a warrior armed with helmet (the plume of which as well as the metal part is not colored), spear, and shield. The design on the shield is a dancing black satyr with a long, red tail. Besides his armor, the warrior wears a red chiton and over this a black himation. The ideas of perspective, both in the relative position of the arms and the shield, are very much confused. Above, on a level with his head, are two words; the one on the right is distinct and reads *χαλός*; the other may be *Παλαμήδης* but cannot be read with certainty.

IV. INSCRIPTIONS. Quite a number of archaic inscriptions, on fragments of columns and on bases, have been found: they are partly metrical, formulæ of dedication to Athena, etc.

ATHENS, GREECE, Feb. 12, 1886.

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#### THE "MONUMENTAL TORTOISE" MOUNDS OF "DE-COO-DAH."

[Plate II.]

In the year 1853 a very queer book was published at New York, entitled *Traditions of De-coo-dah and Antiquarian Researches*, etc. The author was one William Pidgeon, a former trader among the Indians of the upper Mississippi. The book contained many drawings of symmetrical and intricate earthworks in the north-western States and Territories of the Union, together with a key to the history and signification of the same as given by De-coo-dah himself—"the last prophet of the Elk nation." The illustrations, however, were so novel, the classification of the mounds so elaborate and fantastic, and the traditions so wholly unsupported, that the work was not at that time, nor for years afterwards, recognized as authoritative; and was not mentioned by compilers of American pre-historic matters, such as Baldwin, Foster, etc. The fact is, that inspection of the best-known works on American antiquities, like those of Atwater, Squier and Davis or Whittlesey, showed but little, if anything, to justify the formal and significant shapes and positions of Pidgeon's embankments and effigies, and nothing at all to confirm the systematic arrangements of ordinary round mounds pictured so liberally in his book.

It sometimes happens, as students of cartography and geography well know, that a mistake made by some one is so often copied, unwittingly, by